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Alice in Wonderland, 1949

Montana State University (Missoula, Mont.). Montana Masquers (Theater group)

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"ALICE IN WONDERLAND"

Student Union Theatre

MAY 10, 11 and 12, 1949

....ABOUT THE MASQUERS

Masquers, since 1919, have staged about two hundred productions, plays of all types produced under all sorts of conditions in many styles of acting and settings. At first only a platform stage was available; then the Little Theatre was built, in 1927. Large productions were taken downtown to the old Liberty Theatre where people on the main floor attended in evening dress. Twelve years ago the Student Union became the center for dramatic life. A year ago the Little Theatre, renovated, was reoccupied. Today a laboratory theatre is being dreamed of and planned.

Directors who later became known over the United States and beyond have served *Masquers*—among them Alexander Dean, Barnard Hewitt, Maurice Browne, Carl Glick, John Mason Brown.

Student actors and backstage persons have gone into the professional and the university theatres.

Acting and the producing of plays is hard work, imaginative work, fun. Rewards are many and tangible. *Masquers* has had an enviable career.

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MONTANA STATE UNIVERSITY THEATRE
AND
MONTANA MASQUERS

PRESENT

Lewis W. Carroll's

"ALICE IN WONDERLAND"

ADAPTED FOR THE STAGE BY

Eva LeGallienne

AND

Florida Friebus

ORIGINAL MUSIC BY
RICHARD ADDINSELL

DIRECTED BY

LeRoy W. Hinze

John Lester
VOCAL DIRECTOR

A. Wollock
TECHNICAL DIRECTOR

Eugene Andrie
CONDUCTOR

Jane Duffalo
DANCE DIRECTOR

Student Union Theatre

MAY 10, 11, 12, 1949

CURTAIN: 8:15 P. M.

PRODUCED BY SPECIAL ARRANGEMENT WITH
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CAST

(In order of their appearance)

PART ONE

NARRATION	EDNA-MARIE THOMPSON
ALICE	GAYLE DAVIDSON
WHITE RABBIT	JOYCE REPLOGLE
MOUSE	CLEM WARD
DODO	JUNE McLEOD
LORY	LOUETTA RIGGS
EAGLET	JOYCE FRIGAARD
CRAB	ISABEL GOPIAN
DUCK	JOAN BALDWIN
CATERPILLAR	DICK BOHLIG
FISH FOOTMAN	EMERY BRUNETT
FROG FOOTMAN	ELAINE ALLEN
DUCHESS	HELEN MacDONALD
COOK	MARYBELLE FRY
CHESIRE CAT	EDNA-MARIE THOMPSON
MARCH HARE	LARRY KADLEC
MAD HATTER	FRANK FITZGERALD
DORMOUSE	CLEM WARD
TWO OF SPADES	MARIE KREBSBACH
FIVE OF SPADES	JUNE THAYER
SEVEN OF SPADES	ALICE MARY JOHNSON
QUEEN OF HEARTS	HELEN HAYES
KING OF HEARTS	PAUL TSCHACHE
KNAVE OF HEARTS	IDABOB HERRING
GRYPHON	VIRGINIA BULEN
MOCK TURTLE	NEIL DAHLSTROM

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PART TWO

RED CHESS QUEEN	JOAN HARDIN
TRAIN GUARD	JUNE McLEOD
GENTLEMAN DRESSED IN WHITE PAPER	ELAINE ALLEN
GOAT	EMERY BRUNETT
TWEEDLEDUM	LANE JUSTUS
TWEEDLEDEE	IRVIN OVERBY
WHITE CHESS QUEEN	NANCY FIELDS
SHEEP	JANET JONES
HUMPTY DUMPTY	EDMUND J. E. WARD
SINGERS	COLLEEN HAAG, BARBARA SIMMONS
FOUR CLUB CARDS:	
	PHYLLIS VanVOROUS, MARY MORRIS, LEILA WOLF, JEANE TRIPPETT
ACE OF HEARTS	LaMOYNE BERGER
EIGHT HEART CARDS:	
	JO CARSON, PAT REEVES, BARBARA NUNAN, BONITA HAYES
	DONNA FLESHMAN, JOYCE FRIGAARD, LOUETTA RIGGS, JOAN BALDWIN
HORSE:	
FRONT LEGS	BOB ALKIRE
BACK LEGS	JIM CUNNINGHAM

SYNOPSIS

PART I: Alice at home. The Looking-glass house. White Rabbit. Pool of Tears. Caucus Race. Caterpillar. Duchess. Cheshire Cat. Mad Tea Party. Queen's Croquet Ground. By the Sea. The Trial.

PART II: Red Chess Queen. Railway Carriage. Tweedledum and Tweedledee. White Chess Queen. Wool and Water. Humpty Dumpty. White Knight. Alice Crowned. Alice with the Two Queens. The Banquet. Alice at Home Again.

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CHARLOTTE WILLIAMS
KEN KAISER

FLUTE—

BETTY YOUNG

ORGAN—

JUDSON MAYNARD

PIANO—

BILL SIMMONS

CLARINET—

JOHN McCREA
ROBERT SINGER

TRUMPET—

GRANT MUNDY
DONNA HARLAN

HORN—

ALVIN SALVESON

TROMBONE—

JOE ESTES

PERCUSSION—

GEORGE PEW
ROBERT KELLY

PRODUCTION STAFF

ASSISTANT TO THE DIRECTOR	TOM ROBERTS
PRODUCTION MANAGER	JOHN C. STEVENS
STAGE MANAGER	EDWARD PATTERSON
ASSISTANT STAGE MANAGER	JOHN SWEE
ASSISTANT STAGE MANAGER	FRANK FITZGERALD
BUSINESS AND PUBLICITY MANAGER	BO BROWN
ASSISTANT BUSINESS AND PUBLICITY MANAGER	GENE KALLGREN
THEATRE SECRETARY	VIRGINIA RISCH
MAKE-UP	YVONNE KIND
PROPERTIES	LARRY KADLEC
COSTUMES	PEGGY CLAPP
THEATRE MANAGER	PAT BLINN
BOX OFFICE MANAGER	GRANT DEAN
PROJECTIONS	ABE WOLLOCK, NANCY FIELDS, YVONNE KIND
PROGRAM COVER	NANCY FIELDS

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PRODUCTION STAFF (cont.)

SCENE CREW—

Margaret Limeberger
Donna Fleshman
Sandy Sterling
Many Irvine
June Thayer
Viola Farras
June McLeod
Ray Berryman
Elaine Allen
Bonnie Pierce
Fred Lerch

COSTUMES—

Helen Hayes
Betty Mayfield
Jamie Stewart
Martha Baldy
Virginia Bulen
Betsey Kitt
Phyllis Van Vorus

PROPERTIES—

June McLeod
James Ward
Willis Steger
Frank Fitzgerald
Emery Brunett
Virginia Bulen
Janet Blessing
June Thayer
Clem Ward
Phyllis Van Vorous
Irene Stritch
Helen Volk
Dick Bohlig

MAKE-UP

Janet Richardson
Louetta Riggs
Laura Bergh
Joyce Clark

Irene Stritch
Mary Hillman
Nancy Fields
Marie Kresbach
Mary Jo Peterson
Joan Hardin
Betsey Kitt
Bev Kingo

PUBLICITY—

Dick Haag
Don Lucas
Rae Kalbfleisch
Jack Haven
Jo Bonner
LaMoyne Berger
Joan Harrington
Nancy Fields
Bruce Berg
Donna Persons
Margaret Jesse

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ALICE IN WONDERLAND

It seems curious that a middle-aged, childless bachelor in Holy Orders, who devoted his life to mathematics and symbolic logic, should have produced the whimsical fancies, the elegant foolery, the scandalous word-play, the devastating burlesque, and the somehow logical nonsense which makes up Alice.

I have always maintained that any child's book which achieves enduring fame cannot be entirely appreciated by a child. There must always be some over-plus for the adult only. So in Alice, the adult, if he is not too adult, may find himself with joyousness, if not with childish abandon, growing bigger or smaller by nibbling at mushrooms, and drinking liquids with the mixed flavor of cherry-tart custard, pineapple, roast turkey, toffy and hot buttered toast. He may have pleasant association with Polonious-like white rabbits, with mice who dry themselves by reciting the driest history, and with human eggs whose cravats and belts are indistinguishable. He enjoys situations where babies turn into pigs (not such a violent metamorphosis, when you think it over) and others involving cats with grins and grins without cats looking like the flame of a candle after the candle has gone out.

On the other hand, no child, unless he is undesirably precocious, can appreciate fully those fascinatingly terrible puns in which we "uncover the dish to dishcover the fish." Nor can a child get the force of the March Hare's plaintive insistence that it was the best butter, nor the White Queens somewhat jesuitical rule: "Jam tomorrow and jam yesterday—but never jam today." He cannot grasp the succinct wisdom of the King of Hearts, (who certainly should have been a professor of composition and speech) "Begin at the beginning and go on till you come to the end; then stop."

Still less can he thoroughly enjoy, even if he pleases, Humpty Dumpty, that generous employer and stern master of words, that tamer of hot-tempered verbs, that proponent of the portmanteau word. And least of all, unless he has read the fusty and tedious advice of the original Father William, can he get this delicious burlesque (and trenchant appraisal of the legal profession):

In my youth, said his father, I took to the law,
And argued each case with my wife
And the muscular strength, which it gave to my jaw
Has lasted the rest of my life.

The play-script shows a truly remarkable fidelity to the original. I have not seen the production. It will be with high anticipation, though not unmixed with some trepidation, (we Alice fanatics, you know, take our Alice straight, undiluted, and unadulterated) that I shall be on hand to welcome Queen Alice with ninety-times-nine.

R. H. Jesse.

HOTEL FLORENCE

"AMERICA'S FINEST SMALL HOTEL"